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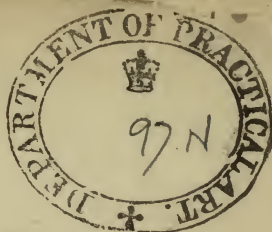
ADDRESSES

OF THE

SUPERINTENDENTS OF THE DEPARTMENT

OF

PRACTICAL ART,



13943

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DELIVERED IN

THE THEATRE AT MARLBOROUGH HOUSE.

I. ON THE FACILITIES AFFORDED
TO ALL CLASSES OF THE COMMUNITY FOR OBTAINING EDUCATION
IN ART,

BY HENRY COLE, C.B.,
GENERAL SUPERINTENDENT.

24. Nov. 1852 :

AND

II. ON THE METHODS EMPLOYED FOR IMPARTING EDUCATION IN ART
TO ALL CLASSES,

BY RICHARD REDGRAVE, R.A.,
ART-SUPERINTENDENT,

27. Nov. 1852.

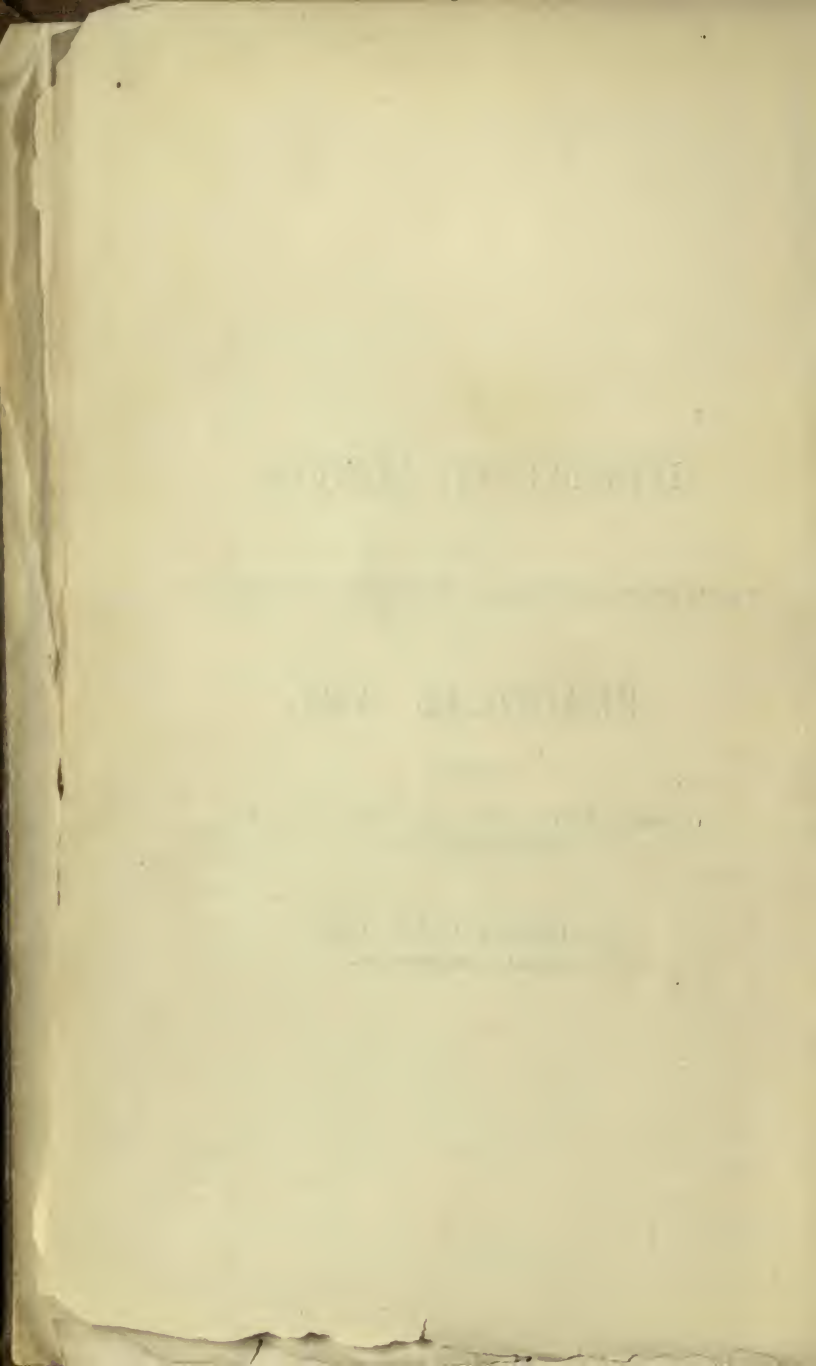
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AN
INTRODUCTORY LECTURE
ON THE
FACILITIES AFFORDED BY THE DEPARTMENT
OF
PRACTICAL ART,
TO ALL
CLASSES OF THE COMMUNITY FOR OBTAINING
EDUCATION IN ART.

BY HENRY COLE, C.B.,
GENERAL SUPERINTENDENT.



INTRODUCTORY LECTURE,

&c., &c.

1. AT an early stage of the organization of this department, Her Majesty's Minister who presides over it recommended that we should have no secrets in its management, and Mr. Henley's further advice, in his own words, was, "I recommend you to let the proceedings be such as may be placarded at Charing Cross!" So from time to time, as decisions laying the foundations for the future development of this department have been made by the Board of Trade, it has been my duty and wish to make the public acquainted with them. But the time has come, when these decisions should be shown to form parts of a system. And although the arrangements are still far from being complete, and the machinery is hardly in work, it has appeared right to embrace the first opportunity, which is now afforded by the commencement of the course of Public Lectures, to ask you to meet here, so that you may hear from us what we are attempting to do, and that we may learn from you your wants and wishes, with the view of perfecting the best course of mutual co-operation. For the essential well-being of this institution involves the distinct recognition of a partnership between the public and the institution itself. Accordingly, Mr. Redgrave and myself will

explain unreservedly the system upon which it is proposed to administer this new department. On this occasion it belongs to me, as General Superintendent, to describe the system by which we hope to afford to all classes of the community facilities for obtaining Art-Education; and at a future opportunity, Mr. Redgrave, as the Art-Superintendent, will explain the methods by which we consider that this object may be accomplished. His will be the educational, mine the business point of view.

General Principles of the Institution.

2. Before entering into details, some of the general principles governing our institution should be noticed; as important differences exist between it and most other public departments. The work to be done here is one, not merely for the public good in the abstract; but it is requisite that it should afford clear and tangible benefits to each individual of the community who chooses to participate in it. It is our duty to consult the interests of the individual, and our success rests almost wholly upon his approval. Our very existence as a department is dependent, just like the business of a merchant, upon the number of individuals or customers seeking what we have to offer. If we cannot induce the individuals of the community to seek and pay for the instruction we profess to afford, the fault and failure are ours alone. If the individual be ignorant, self-willed, prejudiced, and therefore will not seek our instruction, then I still feel that it is our duty, if we would succeed, never to relax any efforts to remove his ignorance, to direct his wilfulness in a right course, and to smooth away his prejudices. If we pitch the keys of our tuition too

high, we must lower them—remembering that the infant stumbles before it walks upright. If we cannot learn how to attract the public to our Museum, our Schools, and our Classes, then I say the fault is wholly our own, and not that of the public. It would be idle to attempt to prove that our system is theoretically right, whilst our rooms are empty of pupils; or to say that our system is a public success, whilst it fails to secure the sympathy of individuals. The individual as such, at the very outset, is an integral part of our institution; and we have to conduct operations in reference both to his weakness and strength, to his ignorance and wisdom. Hence you will admit the far-sightedness of Mr. Henley's remark, and the policy of making the public fully cognizant of all that we are doing. In fact, our first work is to endeavour to engage public attention to our proceedings,—to induce the public to listen to us; and I feel that the basis of our management should be complete publicity.

3. But there is another important difference between this and most other public departments. Here the Government, or corporate public, finds only a portion of the capital necessary for the expenses of this institution, whilst the public, in its individual capacity, finds the other portion.

4. It will be admitted to be sound political economy, that so far as individuals are willing and able to do their own work, it is undesirable that any Government should do it for them. It is only in accordance with immutable laws, and is now an admitted political axiom, that Corporate or Government work must necessarily be inferior in quality to the work of individuals. Corporations do

not pay the penalty of mistakes as individuals do ; responsibility is divided, and in all corporate action that "unity and dispatch," which Sir Charles Trevelyan points out as "belonging to individual agency," are partially sacrificed. The late respected president of the Council, the Marquis of Lansdowne, said,—"Government must always be the worst of traders and the worst of cultivators;" and, I fear, he might have added, and the worst of educators. If the corporate public undertook the entire management of the Art-Education of the public, without the co-operation of the individual, I am bound to say that I should fear the result would not succeed. But this is not so, for here the public corporately and individually must combine.

5. The fact, that the Schools of Design have been, and that this department now is, supported chiefly by public funds, affords a proof, firstly, that there is a public feeling of the necessity of Art-Education ; and, secondly, that the public, as individuals, are at present not willing, and, perhaps, not able, to conduct Art-Education themselves. If the public thoroughly felt that Art-Education was a want in each individual, they would soon supply the demand themselves, and do so better than any one could do it for them. But the public, at the present time, do not sufficiently feel this want ; they only feel that, on the whole, it is right that some few thousands of pounds a year should be taken from their corporate purse for the object, — a sum not indeed sufficient to provide for the whole cost, but only to come in aid of it. And this arrangement at the present time, and in the present state of public intelligence, is, I conceive, the soundest that could be adopted. The time may come when

the public may be willing to obtain Art-Education, by their own voluntary arrangements, at its market value, and prefer that no charge should be made on the national purse. Meanwhile, we have to administer the mixed principle adopted in this department.

6. Viewed, therefore, in its pecuniary aspect, this system appears to me to afford a much surer guarantee for the future success of the department than if the whole funds were obtained from the public taxes. Indeed, as you must all feel that a merchant would never conduct a business successfully upon an unlimited capital in which he had no risk, so I think you will agree with me that neither this nor any other educational institution could succeed where the funds for its support were altogether independent of its own exertions — whether they result in success or failure. This is no theory: and if any public educational institutions are not as successful as they ought to be at the present time, it will be found that the payment of the management is too independent of the nature and quality of the management. Endeavours will be made gradually to render this institution more dependent for its support upon the voluntary than the involuntary contributions of the public. Such endeavours, however, cannot be reasonably expected to bear much fruit for some time, and all that can be fairly demanded at present of the department is, that the principle of self-support should never be forgotten in any of the details of our operations.

7. The work of Art-Education undertaken by this department must be regarded altogether as an experiment for a few years; not indeed without some compass to guide us, because the number of voluntary

contributors, who pay for the instruction they receive, will furnish the surest index of our progress.

Education of all Classes.

8. You are aware that this department has grown out of the School of Design, which was founded in 1837. During an existence of fourteen years some twenty branch schools in many of the most important seats of manufacturing industry have been established.* The School of Design had been founded expressly with the commercial object of improving the patterns of manufactures. It sought to do this by affording education in art to artizans only. From time to time attempts had been made, in various ways, to limit the education to that class of the community; but these attempts thus to circumscribe the action of the schools, arising upon a mistaken and imperfect view of the work to be done, did not succeed. Private classes, or classes consisting of students probably not artizans or designers, were noticed by Mr. Poynter, the late Inspector of the Schools of Design, in his last reports, as existing at Leeds;—at Manchester, where the admission of artists was stated to be “calculated to extend the influence of the school, and to identifying it with the arts in general in the public estimation;”—at Newcastle;—at Norwich, “the Grammar-school Class;”—at Notting-

* *Metropolitan Schools*, at Somerset House, with branch at Westminster; at 37. Gower Street, for female students only; and at Spitalfields.

Provincial Schools, at Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle-upon-Tyne, Norwich, Nottingham, Paisley, Potteries (Staffordshire), Sheffield, Stourbridge, Worcester, York.

ham;—at Sheffield, “private classes beneficial to the school by increasing the number of its supporters;”—at Glasgow, “a life class principally attended by artists,” which “tended to raise the importance of the schools;”—at Dublin, “where there was a considerable attendance of female students qualifying themselves as governesses with the purpose of going to America;”—at Belfast;—and at Cork, where there was a small private male class, three students being from Queen’s College. These facts proved a desire on the part of the community generally to participate in the advantages of the schools, and that the limitation was wrong and ineffective.

9. The proposed object was the improvement of the artistic qualities of our manufactures; and the schools taught the artizan, so far as he could be induced to come to them after a weary day’s labour. Many points needed solution before designs for manufactures could be improved by wearied artizans, fagging at elementary drawing on winter evenings. It might be asked, What part does the artizan act in the production of manufactures? and answered, Simply to perform, almost as a machine, what his employer directs him. Does his employer—the manufacturer—want the artizan’s greater education in art? Are the manufacturer’s commercial transactions hindered for want of the better art? Is he sensible of the want? Is he a competent judge of the better art if it were placed before him? As better art involves labour of a higher grade, and therefore increased cost, is he willing to embark increased capital in its production? Before we answer these questions, even others seem to claim precedence. Why are manufactures produced? Why are more

Cotton fabrics woven than Silk ones? Why are Woollens manufactured at one season and Cottons at another? Why does the manufacturer decorate fabrics for the South American market in one way, and the metropolis in another, making a difference even here between the West and East Ends? Why does he sell a Calico of one quality to Messrs. Hardings, or Swan and Edgar, and one of different quality to the retailer at Whitechapel? The one answer to all such questions is, simply because it is the will of the consumer. The manufacturer, if he would, has really no option about serving this consumer. He simply obeys his demand: if it be for gaudy trash, he supplies it; if, for subdued refinement, he will supply it too. The public, according to its ignorance or wit, indicate their wants, the manufacturer supplies them, and the artizan only does what the manufacturer bids him. The improvement of manufactures is therefore altogether dependent upon the public sense of the necessity of it, and the public ability to judge between what is good and bad in art. Years ago, as I have said already, it was determined that an improvement in the artistic features of manufactures was necessary, and was a proper national work to be undertaken by the Government; and, since the Exhibition of 1851, this view appears to have become strengthened. To give increased effect to this conviction, this department has been established. Our first and strongest point of faith is, that in order to improve manufactures, the earliest work is, to *elevate the Art-Education of the whole people*, and not merely to teach artizans, who are the servants of manufacturers, who themselves are the servants of the public. Our first object, therefore,

has been to devise means by which the department may promote all the several interests involved in the improvement of public taste. The interest of the public, as consumer and judge — the interest of the manufacturer, as the capitalist and producer — and the interests of the artizan, as the actual workman.

*Elementary Education in Art. — Distribution of
Examples and Models.*

10. IN an age of transition like the present—especially in this kingdom, where every one is free to hold his own opinions on all subjects, — politics, religion, taste, and everything else, — traditions are not respected unless they are upheld by the convictions of instinct and reason. And it is a national conviction, that the surest road to the formation of right opinions is through good education. General education, as the best means of making us religious and right-minded in morals and politics, is now fully admitted, although the system for affording it may be carried out imperfectly. Thinking men seem to be convinced, that an elevated public taste, like sound morals, is only to be obtained through education. At last we are beginning to be sceptical of the soundness of the old proverb, “Every one to his own taste,” as though this taste were a property, where each one, whether wise or foolish, whether actually blind or having only eyes that cannot see, was free to settle the boundaries. We have still committees of taste consisting of men who cannot even draw straight lines, and are therefore unable to prove that they even see them, and they dictate to men who may have spent years in studying the principles and

practice of Art. The artist may be a very imperfect one, but surely he knows more than the man who never used a pencil. Still public intelligence is beginning slowly to admit that there is no royal road to a knowledge of Art, and that, like language, mathematics, or chemistry, Art must be learnt, and indeed can only be learnt, by slow degrees. The Government has now arrived at that conclusion, and has broadly affirmed the principle that elementary knowledge of form and colour shall become part of the national education: and this department is charged to carry this important principle into effect.

11. We are devising gradually a course of proceedings, by which we hope to enable all schools in the United Kingdom, even the most humble, to acquire this elementary knowledge; but it will be a long time before a system approaching to completeness can be matured. In the meantime, however, some little in a right direction can be done everywhere, as well in the school of a distant country village as in one in the metropolis.

12. Preserving the principle of a partnership and mutual action with the public, the Board of Trade has determined that every public school of an eleemosynary character shall be able to obtain a stock of drawing copies and models at half their cost price. We are collecting the best examples from all parts of the Continent. We are examining all systems, and without prejudice for any, endeavouring to form a catholic judgment upon what may be most deserving of recommendation. We have already prepared a list of objects which we do not hesitate to recommend. Gradually we shall be able to improve this list, but in the meantime there is something to act upon. Every

one, therefore, interested in the management of a public school may obtain the whole or any part of the objects in this list at half prime cost. For a single sovereign, we have already sent examples to poor village schools, managed by self-sacrificing clergymen, who act as the patriarchs of their parish on stipends of 100*l.* a year! We are preparing a manual to show how these models and examples may be used by teachers who have not learnt drawing.

We are organising a body of teachers who shall visit schools possessing these objects, and demonstrate to the *masters* and *mistresses* how to use them.* Our proceedings can only keep pace with the supply of qualified teachers; upon whom, it is obvious, that all effectual measures must depend. But we are not insensible to this want and are endeavouring to provide for it; and, we hope, from the several training schools, in connection with the Committee of Council for Education, to obtain a corps of masters who may be able to acquire the power of imparting elementary instruction in the principles of art, as they do in other branches of education, and yet may not be pre-eminent artists themselves.† A perception of the metaphysics of teaching is more important than the mere skilful practice of the thing to be taught. An expositor may be clear, although a clumsy manipulator. To teach children how to see straight and curved lines, to know a sphere from an oval, and to prove that they know it by drawing it; to show them

* Her Majesty's School in Windsor Park, for boys and girls, was the first where this system has been begun.

† A Class for teaching Masters meets at Marlborough House every Saturday, at two o'clock; and a Class for training Special Drawing Masters, at Somerset House daily.

how to perceive that most objects appear with light and shade, and that there are colours in the world which may be artificially brought together well or ill, according to certain laws, only ordinary intelligence is required. It is not imperative that every one should be an incipient Raffaele to teach these things.

13. We feel that it is more important to the end in view, to have elementary knowledge of form and colour imparted in all schools, beginning even with infant schools, than in generating at once special schools for the purpose.

14. Next to reading, and in some cases before writing, a correct appreciation of form, and power to delineate it, is necessary. A sense of correct form is indispensable to the artizans, — carpenters, masons, bricklayers, smiths, sempstresses, &c.— who spend their lives in trying to realise it in material substances; and not less indispensable to the purchaser, and therefore critic, of their works.

15. The limit to which our distribution of examples will go depends upon the desire of the public to avail themselves of the facilities offered, and, next, upon the means which Parliament may place at our disposal for this purpose. We are inadequately organised to enter upon very extended operations at present, but demands are beginning to press upon the department, which show a public eagerness to use the facilities offered. If we are able to convince Parliament that some hundreds of public schools desire to teach the elements of Art-Education, it may be confidently hoped that an appeal for funds will not be made in vain. In fact, parliamentary grants made for this object are but the profitable investment of national capital—a loan to be repaid a hundredfold. For

every thousand pounds voted, we shall get back five hundred at once, whilst the remaining five hundred are laying foundations for an increased demand both at home and abroad for skilled and therefore well-remunerated labour.

17. At present the aid in respect of examples will be limited to eleemosynary public schools and institutions; but the effect of the proposed system is already showing itself elsewhere; and unless the symptoms are misleading, it will not be long before the great public institutions for the education of the upper and middle classes will seek to possess the examples we recommend, and make the teaching of form and colour part of their course of education. Having such men as Dr. Hawtrey at Eton, Mr. Liddell at Westminster, and others whom I might name, it is not likely that they will be satisfied that the schools they direct shall be lower in the scale of education than the national schools in their immediate neighbourhood.

18. Where a locality has a sufficient number of schools to justify the appointment of a master to visit each school in rotation, and is willing to pay at the rate of 5*l.* a year for each school for a lesson to be given once a week, there we shall appoint a competent master as soon as we have trained him; and we have already commenced this system at the National Society's School in the Sanctuary, Westminster, and at a large school for adults and children near the Charterhouse, conducted by the Rev. W. Rogers, and numbering several hundred students.

Distinct Schools for Elementary Art.

19. By imparting a knowledge of form and colour in all schools, and to all scholars—both boys and

girls—those whose faculties are most apt to acquire and demonstrate such knowledge will soon form special classes for carrying the practice of Art beyond the mere elements. And naturally in each locality, as the want is felt, a distinct school to prosecute the practice of Art may be expected to be created. And this mode of proceeding appears the surest way of laying the foundations of such schools; far surer than by beginning with the establishment of a school on the chance of a constituency, to whom the first elements of knowledge have to be given. Here supply will naturally follow demand instead of preceding it. When a neighbourhood is sensible of this want, and makes its desire known to this department, we shall endeavour to be ready to aid. On the same principle as before, we are willing to go half way in providing assistance. We will provide a collection of casts and models at half the cost; we will recommend a qualified teacher, and guarantee a certain income to him for a limited period, until the school becomes self-supporting, which in time it ought certainly to do. If not self-supporting by its own merits, then it ought to be dependent wholly upon funds collected in the locality, and not upon the national exchequer.*

20. These schools of general Art thus naturally arising out of a sense of their necessity and value, will be frequented, it is to be hoped, by all classes, and may probably become connected with local museums and libraries. In them the rule will no

* Schools on these principles have already been established at Waterford and Chester, and are in progress of formation at Hereford, Burslem, Swansea, Dudley, Birkenhead, and many other places.

doubt prevail that education in Art will be general rather than specific; but it may be foreseen, that a specific kind of instruction may become necessary in some. Such places as Canterbury, and Bath, and York, and Colchester, will probably have their school of general Art, whilst Swansea, the seat of potteries and smelting,—Truro, of mining machinery,—Liverpool, of ship-building,—and Bristol, of glass and machinery,—may find it expedient to have the general school with some instruction added to it applicable to their local specialities. But I am rather glancing at the future than dealing with the present.

Advanced Schools for technical Art-Education.

21. The schools hitherto called "Schools of Design," founded and maintained chiefly by the Government, can be regarded at present only as Schools of General Art, where a precise course of general education in Art is followed and administered at a very low rate of payment. At Somerset House, and at all the provincial schools, the student learns geometrical drawing and perspective, together with an admirable system of free hand drawing, instituted by Mr. Dyce, who laid the foundations of the best part of the present system of instruction. The student then proceeds to copy, in chalk drawing and painting, works of the greatest excellence of all periods of art. At most of the schools he is taught to paint from natural objects,—flowers, fruit, animals, &c.; and he is surrounded by examples of art calculated to excite his emulation. The schools are open all day and every evening, except Saturdays. Scholarships, from 10*l.* to 30*l.* a-year, are now established for competition,

among the students of all the schools. For these advantages he contributes at present in return only at the rate of about five farthings a lesson of three hours ! I confess I think this payment, as applied to all classes of the community, is far too low, and that it has been an impediment to the progress of the schools. No one values what may be had for nothing, especially those who can afford to pay. I believe the Art education to be obtained at Somerset House is, on the whole, the most complete and systematic in the metropolis at the present time and it costs sixpence a week. This school is numerously frequented by artizans in the evenings, but I hope to see it attended more fully in the day time, and chiefly by the middle classes. Before this can take place, two things must happen ; elementary education must be universal, in order to foster a more general desire to obtain the advanced instruction, and the fees must be largely raised to make the instruction properly appreciated. All experience proves that a commensurate payment whilst it is necessary, is also practicable. At the present time, the School of Art, recently established at Waterford, on a better system, is the most self-supporting public school in the United Kingdom.

22. The tendency of the Art education in the principal of these schools will be to become special and precise. As the respective localities which now have schools of Art become sensible of the necessity of a special Art-Education, the instruction given in the schools will become specific in character, and there is no doubt that it will require to be not only artistic, but scientific. They will become schools of Art and Science, and not remain for Art merely. But before

they can become so, they must make their value felt and acknowledged by all classes in their neighbourhood. The manufacturer must feel that these schools are able to afford knowledge useful to his children, and he must be led to support them, not for charity's sake and an affectation of promoting the arts, but because they are indispensable to his own progress. When a calico printer feels that his son, a future partner in his firm, is disgraced at being far below in knowledge of Art the artizan whom he assumes to direct, then he will send his son to the School of Art, and pay adequately for his instruction; but so long as the school is organised chiefly for the artizan class, and the rich manufacturer supports it as a charity, and with that pride which apes humility, he will not send his children there. Gradually, however, the eleemosynary system is changing for a self-supporting one, and it has been and will continue to be the effort of this department to convince the local committees of the necessity of this change. Unless they are content that their rich localities shall remain State pensioners for Art-Education, and falsify all their professions of desire for local independence, they will rouse themselves to make Art-Education self-supporting.

Special Classes for Technical Education at Marlborough House.

23. Having told you of the foundations which are being laid to make elementary education in Art a part of national education, and having noticed the present state of the schools of Art already in operation, I have next to explain the measures which have been taken to give that technical instruction which,

indeed, was the express object in view when the schools of design were founded. In 1835 a Select Committee of the House of Commons was appointed to "inquire into the best means of extending a knowledge of the Arts and of the principles of Design among the people (especially the manufacturing population) of the country;" and it recommended the formation of an institution, where "not theoretical instruction only, but the direct practical application of the Arts to manufactures ought to be deemed an essential element." The School of Design was accordingly established in 1837. The several reports of the Council or Committee of Management show that the object for which it was founded has been always borne steadily in mind. In 1836 the Council stated, "the object of the proposed school is to afford the manufacturers an opportunity of acquiring a competent knowledge of the Fine Arts, as far as the same are connected with manufactures." In 1842 classes were proposed to be formed, for "the study of the various processes of manufacture and the practice of design for individual branches of industry;" and in 1843 the Council declared that "though the school, to a certain extent, occupied common ground with ordinary drawing schools, it had beyond this a specific purpose, from which, in fact, it derives its name;" adding that "the acquisition of skill in drawing is only a preliminary step to the real business of the school, which is to teach the art of designing ornament, both in respect of its general principles and its specific application to manufacture." And Mr. Dyce, the then director of the school, instituted one or more special classes for learning the practice of design. Designs for manufactures were made, and

among them that for the Honiton lace which decorated Her Majesty's bridal dress, made, I believe, by Mr. Hudson, then a pupil of Mr. Dyce's, and now our Professor of Woven Fabrics. But these practical operations seem to have been arrested, and the course of instruction altered. Still the professed object, although not practically carried out, continued to be remembered. In 1847 the Council repeated, that it was their "endeavour to devise and carry into effect a systematic and complete course of instruction, which should embrace the theory and principles of ornamental design (including the history and explanation of the different styles), and the application of those principles to the various kinds of manufacture, to the end that the power of making original designs may be acquired by the pupil, and may be exercised by him whilst in the school."

24. In 1849, another Committee of the House of Commons reviewed the subject, and affirmed the national importance of the School, commercially and morally. Changes in the management were suggested, which were probably delayed by the advent of the Great Exhibition. But in February of the present year, just before Lord John Russell's Ministry retired, the Department of Practical Art was formed in order to endeavour to carry out more completely, and to give practical effect to the views which had always been held.

25. We have accordingly commenced operations in these walls; and for the means of doing so, I venture to say that public gratitude is due to the personal interference of His Royal Highness Prince Albert, the foremost, uniform, and consistent, though oftentimes unknown, advocate of the better education

of all classes of the people. He represented to Her Majesty how the School of Design had always been paralysed in its development for want of space, and that without it, this Department would have but little chance of success; and the Queen was most graciously pleased to grant the temporary use of Marlborough House for an extended experiment of affording technical Art-Education. Upwards of forty rooms in this house, the first stone of which was laid by Sarah Duchess of Marlborough, in 1709, occupied about a century afterwards by the Princess Charlotte, and lastly by the pious, gentle, and patient lady, Queen Adelaide, are now appropriated to the purposes of the Department. The ground floor is used to exhibit the Vernon Pictures. The second and third floors and basement are occupied by this Department. The upper bedrooms are converted into special class rooms for technical instruction; the lower bedrooms serve the purposes of the Museum; the cellars, pantries, still rooms, &c. are filled with casts of ornament; and the kitchen is now this lecture room, where ladies are sitting on the grid-irons, whilst lecturers venture to criticise the taste of garments which they wear.

26. Already our operations are impeded for want of room. Fifteen hundred casts of ornament lie buried in the cellars. The rooms for the special classes are too small and not well lighted. We have not half the space we already want for exhibiting. Still we have reason to be most grateful for the accommodation we have, as it will enable us to show whether the Department may not become worthy of better and more suitable premises.

27. The special classes formed at Marlborough

House, and now in operation, are for teaching the following technicalities — Artistic Anatomy, Practical Construction, Wood engraving for ladies only, Porcelain painting, decoration of Woven Fabrics and flat surfaces generally, and the ornamental treatment of Metals. All these classes meet in the day, and those for Anatomy and Practical Construction meet in the evening also. Students who have passed through the course of instruction at Somerset House and the branch schools, and have acquired an adequate power of drawing and painting, are admitted at a lower rate of payment than those who have not been at the schools, and do not bring such a guarantee of their competency.

The study of *Artistic Anatomy* includes Drawing, Painting, and Modelling all kinds of Zoological Figures. The studies are conducted in the following groups: Drawing in Chalk or Charcoal with a view to the correct study of structure through light and shadow. The study of the antique and of Nature is therefore prosecuted, in careful comparison with the bony and muscular frame-work, from casts, prints, &c. 2. Modelling in Clay and in Wax. In this group the principles of *Relievo* are taught, and the study from the round, whether of original figures or from fine examples, is carried on with constant reference to the test of anatomy. 3. The Painting group comprehends the various methods of Painting in Water-Colour, Tempera, Oil, or Fresco; commencing with Monochrome Painting from plaster casts, and advancing to the study of coloured examples, with occasional reference to the living model. Demonstrations are given by the Professor, from time to time, reviewing the chief points in the human frame, or in

the structure of animals, which are of interest to the ornamental designer, painter, or modeller, with illustrations from the surrounding examples in the studio or museum. Students from any of the schools of Ornamental Art, desiring to enter these classes, are required to submit specimens of their ability, sufficient to indicate the previous acquisition of a power to draw, paint, or model. On producing a certificate of having passed through the first six stages in the course of instruction of those schools, they are admitted on payment of a fee of 3s. per month. All other students properly qualified are admitted on the payment of a fee of 7s. per month.

In the class for *Architectural Details* and *Practical Construction*, instruction is given in Linear Drawing and the use of Geometric Instruments, in connexion with the following studies: — 1. Practical Geometry and Geometric Construction, applied to Carpentry, Joiners' Work, Masons' Work, Plastering and the various branches of Constructive Architecture; Upholstery, and Interior Decoration. 2. Architectural Details, as, Architraves, Doors, Mouldings, Panels, Pilasters, Soffits, &c.; and the preparation of Working Drawings of the various members of Architectural Construction. 3. Ichnography, or the science of Planning; Skiography, or the Projection of Shadows; and Plain and Isometrical Perspective applied to the same purposes. Students possessing a certificate of having passed through the five first stages in the course of instruction of those schools, are admitted on the payment of a fee of 3s. per month for the evening, and 6s. for the morning. All other students are admitted on the payment of a fee of 5s. per month for the evening, and 10s. per month for the morning.

A class is formed for practising the various Processes of *Casting* and *Moulding*, open at present to male students only. The object is to teach the students of the Modelling Classes of the Department the processes of making Waste Moulds, Piece Moulds, Elastic Moulds, and the uses of Plaster of Paris, of Wax, and of Gelatine.

The class for female students only, in the practice of *Engraving on Wood*, has existed for some years. The instruction consists in the practice of Drawing on Wood, Engraving on Wood, and preparations for printing Wood Blocks. Students are not admissible to this class until they have acquired the power of drawing from the round. They who produce a certificate of having passed satisfactorily through the six first, the tenth, and fourteenth stages of the course of instruction, are admitted on payment of a fee of 30s. per quarter, or 5*l.* a year, paid in advance. All other persons are admitted on payment of 50s. per quarter, or 8*l.* a year, paid in advance. Some considerable changes have been lately made in this class. The hours of attendance have been increased from four hours to about thirty hours per week. The fees have been raised from 2*s.* to 10*s.* a month, and the result thus far is, that the pupils have increased one-third in number.

Class for Painting on Porcelain.—You will see in the Museum some modern paintings on Porcelain, executed in Bavaria, and lent by Prince Albert for our instruction. One is an admirable copy of Sir Edwin Landseer's picture of one of the royal children in a cradle. Excluding one or two painters in Enamel on Metals in the Metropolis, it is hardly too much to say, that we have no artists who are able

to make such a copy at the present time on Porcelain; not for want of artistic ability, but of practice in the technicality. We are making the experiment of training Artists to do this, and there are symptoms that we shall succeed. As English tourists buy such works in their travels, it appears reasonable to expect they will buy them at home. And if there be a market, we will furnish students to enable manufacturers to supply it. In this class, instruction is given in the processes, and in the actual practice, of Painting on Porcelain; and the student has the opportunity of seeing the work fired in the kiln. The students have the privilege of making copies from celebrated Pictures by the Old Masters from Hampton Court, &c., and by various eminent artists, as well as of the finest examples of various styles of Painting on Porcelain. Separate classes for male and female students meet at Marlborough House daily. Students cannot enter for a course of a shorter period than two sessions, for which the fees are 5*l*.; students who enter for a whole year are to pay 8*l*. No student is permitted to enter this class who is unable to afford proof of satisfactory proficiency in Drawing and Painting, which all students will be required to give.

I have now to notice the two special classes formed especially with reference to manufactures, properly so called. One is for *Woven Fabrics* of all kinds, including *Embroidery*, *Lace*, and *Paper Staining*; the other for the practice of Ornamental Art applied to *Metals*, *Jewellery*, and *Enamels*. In both these classes, arrangements are made to afford the manufacturer, student, designer, and workmen all the advice and assistance which the Pro-

fessor may possess in improving Art applied to these manufactures. Manufacturers, designers, &c. may consult the Professors on the execution of any works or designs originated by them, or obtain information as respects the examples in the Museum, or books, prints, &c., in the Library; also as respects the fitness of students of the Department to become designers, or Art workmen, &c. If unable to attend personally they may send their works to receive the benefit of the Professor's suggestions, paying the necessary postage or carriage of the same to and from Marlborough House, and transmitting the appointed fees. The fees are as follows:—Daily students (who are required to demonstrate that they possess an adequate power of drawing and painting before they are permitted to enter the class), 50s. a quarter, or 8*l.* a year. Manufacturers, designers, or others, seeking occasional advice, 6*s.* a week, or 2*s.* each separate consultation. Manufacturers and others may subscribe annually 5*l.*, may attend themselves, or send their workmen, at any time to receive advice and assistance in originating or executing Ornamental Designs.

28. It would be presumptuous, as yet, to prophesy what these special classes may be able to do. The production of the funeral car of the Duke of Wellington is, however, the first public result of them. Whatever may be its merits or defects, I may say that the car would not have been produced, if our special classes here had not existed. We were asked by the Lord Chamberlain to suggest a design for a triumphal car and superintend its execution. Although imperfectly organised, we thought it our duty not to shrink from the work. We had just three

weeks to produce a work which would reasonably occupy a whole year. So great was the pressure at last, that for eighty hours preceding the starting of the car, the workmen of two bronze foundries had not had their clothes off their backs; and up to the very dawn of the day some fifty female students of the school were at work on the embroideries. The briefness of the time placed great restrictions on the character of the design, not forgetting the lowness of the archway at Temple Bar. We resolved to make the Duke's coffin the principal object; and in this we succeeded, for I believe every one of the hundreds of thousands of mourning spectators would point to that coffin as the object best impressed in his memory. We resolved whatever there was should be real, and not a sham; but were defeated in this by the disobedience of two of the manufacturers entrusted with the castings. Helmets had to be fitted in particular spaces; one had been modelled and was sent to Birmingham to be repeated six times in bronze. Would you believe it! the manufacturer had the irreverent audacity to put aside the model altogether, and to substitute a helmet different in shape, and so big that it could not be used. We sent to another manufacturer a lion's head of a particular model: he returned it a sort of pug dog's head, too large. Such is the wilful ignorance of Art and moral disrespect for authority among some manufacturers displayed at a moment so critical; and thus we were driven to affix painted papier maché helmets: but these were the only shams. On the other hand, I must notice an act of graceful homage to reality, as it seems to me, on the part of Garter King of Arms.

Before seeing our embroideries the Duke's tabard or surcoat had been painted with its heraldry, but after seeing them it was cancelled and our female students requested to substitute a real embroidered one. The general design of the car was chiefly suggested by Mr. Redgrave, but the successful realisation of the structure, with its ornamental details, was due to the ability of Professor Semper, who conducts our Metal class, whilst the richness and propriety and truthfulness of the Woven Fabric decorations resulted from the superintendence of Mr. Octavius Hudson, who has charge of the class for Woven Fabrics. Although the car was essentially a reality in its materials, it was perhaps less a reality viewed on true æsthetic principles than a simple bier borne by soldiers would have been, and less impressive than the Duke's horse with the dangling empty boots. Truth in effect must arise from the perfect reality of all the attendant circumstances. Triumphal cars belong to a past age—the artilleryman's gun carriage or the soldiers themselves carry their comrade to the grave, in these days.

The Library.

29. Upon this division of the Department, I will read a brief account of its present state from a report of the newly appointed librarian, Mr. Wornum: He says, "The Library is now available to the students and the public in general, and is already sufficiently advanced to be of great use to all those concerned in ornamental manufactures. This Library was commenced some years ago as constituting a necessary element towards the complete education of

the designer and decorator, the original funds being a portion of the parliamentary grant of 10,000*l.* voted for the general outfit of the Schools of Design." "The increase of the Library of late years has, however, been in abeyance, not only from a want of any considerable special fund, but absolutely from a want of space to deposit the books when purchased, so as to make them available to the student. The books have hitherto been consulted with the utmost inconvenience through the great want of a special room devoted to them." This defect is now remedied: three rooms in Marlborough House have been set apart for the service of the Library. The nature and object of the Library are that it should be one of Reference for manufactures, and all matters illustrating the progress of Ornamental Art or the development of Taste, in relation to the beautiful; and it meets this object to some extent, but yet requires large additions, in every department, before it will have attained that completeness implied in the efficient service of the object of its formation. — "In some departments the collection is already in an advanced state, in others it is still far from even an approximation to what is required. In architecture, sculpture, painted glass, general antiquities, decoration, and in most classes of a general character, it is much more advanced than in the special. If possible it would be very advisable to form a good collection of monographs on the various trades, showing either the history or the technicalities of such trades."

On the subject of the Classed Catalogues, Mr. Wornum says, "In order to render the Library as useful as possible to manufacturers and students, I pro-

pose, as soon as possible, to prepare a Classed Catalogue, in which the character of the book shall be briefly explained; but the first step to this catalogue will be a simple list of titles, alphabetically arranged; the titles of foreign books will be translated, and in all cases as much of the titles given as is necessary to show what the book contains."

"It is proposed to make the same classification of prints and drawings as of books, that is, according to their subjects."

The Museum of Manufactures and Casts of Ornament.

30. I have laid stress on the imperative necessity of educating all classes, if we would improve the national taste. We cannot expect grown-up men and women to go to schools to learn the elements of form and colour; but the museum and lectures may become their teachers, and even thus early we have found out that they are willing to become pupils. In fourteen weeks upwards of 27,000 persons have visited the Museum which we have begun to form, and of these as many as 2174 have paid as students in about ten weeks. We open the Museum to the public generally on Mondays and Tuesdays, but reserve the Wednesdays, Thursdays, and Fridays for the purposes of study. And we exact a fee of sixpence as the test that the visitor really comes for study, and desires to have the quiet necessary for prosecuting it. On these days every one is free to make any drawings of objects in the Museum without additional fee, but if he wishes the object to be removed from its case or stand and

actually to handle it, then another fee of sixpence is exacted, and we require the applicant to wash his hands. The registered paying students of the Department, numbering about five hundred, are admitted without further fee. These arrangements are only experimental, but we have reason to believe they are welcome to all parties. Moreover the fee preserves the self-supporting principle of the Institution, and even thus early yields an income which pays the cost of the custodyship of the Museum. Although there are articles of great value,—several of the specimens of Sèvres porcelain, lent by Her Majesty, exceeding the value of a thousand pounds each,—and many others unprotected by cases, we have not had a single accident from the thousands of visitors, who at once seem to have become sensible that we placed full confidence in them.

31. As the objects of the Museum embrace articles of utility, involving decoration or perfection of make, extending over all times and belonging to all nations, of course this Museum must be regarded only as a very modest beginning, and its growth must depend upon the public appreciation of its value and utility. To enable us to obtain the best advice in our purchases, a rule has been established by the Board of Trade, that, as far as practicable, all objects proposed to be bought shall be exhibited publicly in the Museum beforehand. Until some different arrangements are adopted in the management of our public museums, there are several portions of this Museum that obviously must remain imperfect. It would be a waste of public money, that we should purchase Etruscan vases or ancient bronzes, whilst the public possess them in abundance in the British Museum,

or that we should buy specimens of ancient British pottery, whilst the Museum of Practical Geology is rich in them. Probably the time is not very distant when the public will consider it most logical, economical, and convenient, to have all similar articles in one place. At the present moment, the Trustees of the British Museum, and the Board of Trade, are both buyers of majolica for public study. One great result of a concentration would be, that an extended public use might be made of the specimens.

32. In this Institution the principle has been adopted by which provincial Schools of Art, in connection with it, may have the privilege of purchasing, at half the prime cost, any duplicates or excess of quantity of articles that may be superfluous here. By this arrangement every large town in the country becomes interested in the perfection and extension of the Central Institution, and the principle of centralisation becomes tempered with a proper complement of its antagonistic principle of dispersion.

33. A further illustration of the great advantages of mutual co-operation with the public, the necessity of which I pointed out at the beginning, is shown by the valuable loans we are entrusted with. And thus our Museum, although necessarily poor at present in its own possessions, is made the trustee of some of the finest works in the world. Except at Versailles, when Louis XIV. was showman and salesman to his nobility of the porcelain produced at his royal manufactory at Sèvres, I believe such a collection of Sèvres vases has never been brought together as that now benevolently lent by Her Majesty, and to be seen in our pottery-room. When we remember the exclusiveness of past sovereigns, this act of the

Queen's, by which Her Majesty suffers her own chambers and cabinets to be stripped of their gems in order that the working man from Stafford and Worcester, who paints flowers or models, may be enabled to examine and even handle them for his own instruction, has, to my mind, something touching, elevated, and spiritual in it, and is far beyond any act of mere royal condescension. If our Museum hereafter engage public sympathy, the personal aid which Her Majesty and Prince Albert have afforded to it will be among the chief causes of success. We are indebted also for presents or loans of objects to Lord Granville, Mr. T. Baring, Mr. Henry Byng, Mr. Farrar, Mr. Field, Mrs. Henley, Mr. Minton, Admiral Sharpe, Mr. Tupper, Mr. Webb, and others. And I must not fail to remark, that the important step of inducing the Government to purchase articles from the Great Exhibition to the extent of 5000*l.* was taken by that nobleman who, in his administration of the Exhibition, won golden opinions of all connected with it—Lord Granville.

34. From what has been already said, you will see that the Museum is intended to be used, and to the utmost extent consistent with the preservation of the articles; and not only used physically, but to be talked about and lectured upon. For my own part, I venture to think that unless museums and galleries are made subservient to purposes of education, they dwindle into very sleepy and useless institutions. I am happy to announce that we have received promises of assistance in the courses of lectures proposed to be delivered in this Institution, from Dr. Lindley, Dr. Playfair, Professor Forbes, Mr. Owen

Jones, and others most competent to afford the instruction desired.

Conclusion.

35. Before I conclude, I feel it incumbent on me to express, on behalf of my colleague, Mr. Redgrave, and myself, our sense of the great aid which this Institution, thus at its starting, has received from Mr. Henley, the president of the Board of Trade. Mr. Henley, when he came into office, found this Department just created by his predecessor, Mr. Labouchere. Mr. Henley had never professed any special attention to Art and Manufactures; but he entered at once into the examination of the past history of the whole subject and its political bearings on the welfare of the community. He has investigated, with scrupulous patience and caution, every detail of the administration submitted to him, detecting instantly, with instinctive shrewdness, any lurking fallacy or weakness. He has accepted, with frank and unhesitating liberality, every suggestion for enabling all classes of the community to participate in the advantages of the Institution. And I will not refrain from adding, that if we succeed in making a knowledge of Art a part of the education so far as it is afforded to the whole people, and in assisting the country to establish local museums of Art, the thanks of all will be due to the present President of the Board of Trade.

36. The facilities afforded by this Department to all classes of the community for acquiring education in Art, may thus be summed up. As far as practicable, on self-supporting principles, we shall endeavour to encourage and assist, but not supersede, all

local efforts to introduce education in the elements of form and colour in schools of ALL kinds, and for all grades of society, — to promote the establishment of special schools for the practice of advanced studies,— to afford instruction in the specialties of Manufacture so far as they regulate the nature of the Art to be applied; and, lastly, to establish a central Museum, with its branch local Museums of Art and Manufactures, applicable to direct instruction. In all these various objects, the principle will be to give assistance half-way, but no further. We shall submit all our proceedings to the test of the fullest publicity — we shall court suggestions and invite criticism; when we make mistakes we will endeavour to correct them. Our work is a fight against national ignorance in Art, to be won by persuasion and reason: and we shall win it if we are able; if unable, we can only promise that the fault shall not be laid to our want of perseverance, watchfulness, or patience.

AN

INTRODUCTORY ADDRESS

ON THE

METHODS ADOPTED BY THE DEPARTMENT

OF

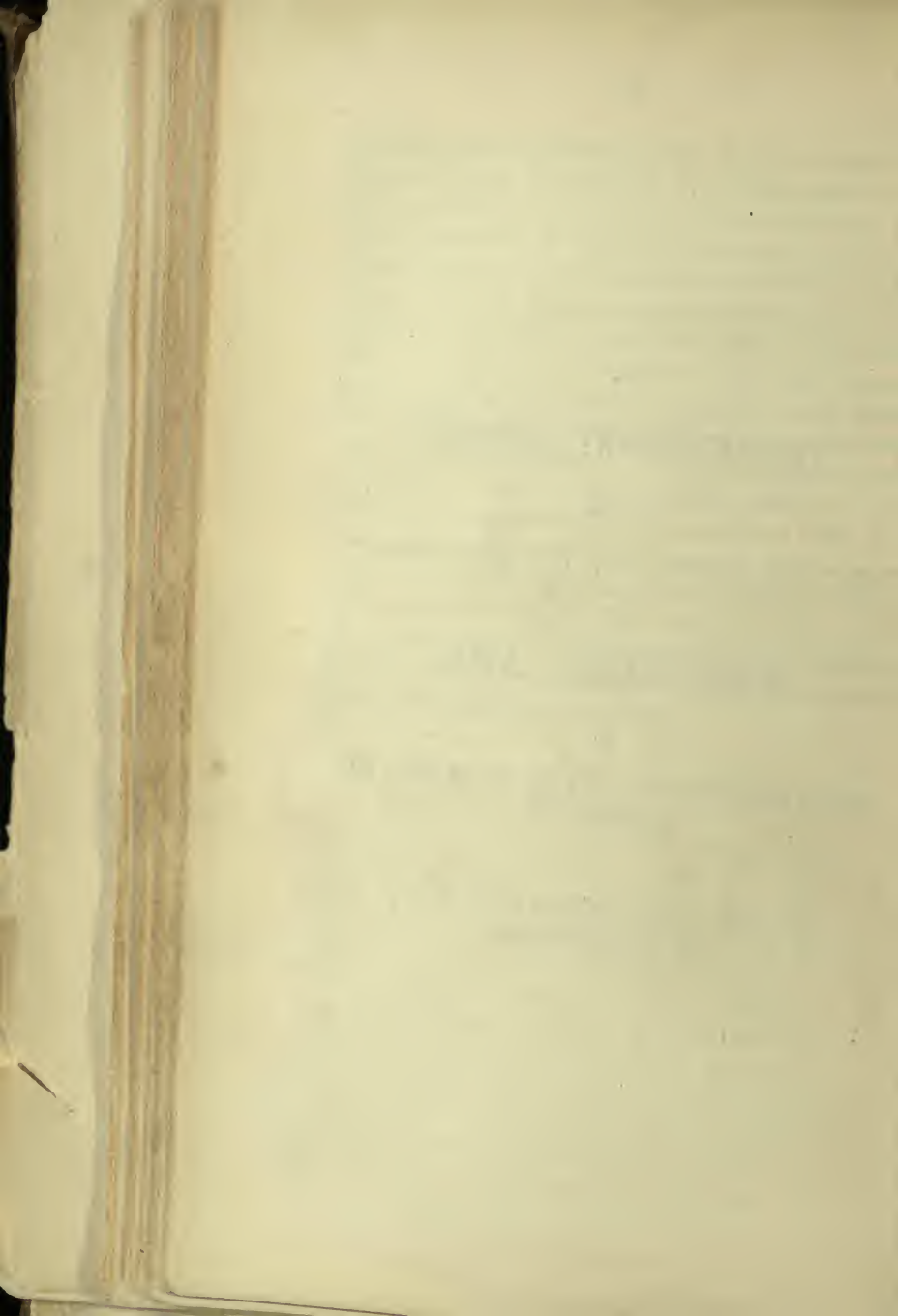
PRACTICAL ART,

TO

IMPART INSTRUCTION IN ART TO ALL CLASSES OF
THE COMMUNITY.

BY RICHARD REDGRAVE, R.A.,

THE ART-SUPERINTENDENT.



INTRODUCTORY ADDRESS,

&c., &c.

ON Wednesday last you were addressed from this place on the extended field of usefulness undertaken by this department of Practical Art, on the educational advantages it offers, and the instruction it affords to the public generally, as well as specially to the designer, the artizan, and the manufacturer. It is now my duty to endeavour to explain to you the nature of that instruction, and the methods which it has been thought advisable, after full consideration, to adopt in order to impart it.

The instruction heretofore offered in Schools of Design was intended to train designers, by whose skill our manufactures (allowed to be excellent in staple, in fabric, and in workmanship, although defective in design) might be decoratively improved, and to qualify artizans to execute with knowledge and understanding the improved designs resulting from such teaching.

You have already been told why this sphere of action has been enlarged; and that it has been thought necessary to educate the PUBLIC generally, not only to prepare them to appreciate such improved

works when executed, but because a knowledge of drawing is a valuable auxiliary in most trades, a means of training the perceptive faculties, and a useful aid in many of the ordinary duties of life: and I now enter upon my section of this subject, which divides itself under THREE general heads.

I°. The method adopted to give instruction to all in drawing, &c., as an improvement of the perceptive powers and the appreciative taste; with the collateral advantage of imparting at the same time a language of explanation between employer and workman.

II°. The more peculiar instruction which it is our office to impart in ornamental decoration, both as to power of execution, knowledge of styles, and proper application of ornament to different fabrics and manufactures; and this equally for the education of the art-workman, the training of the future designer, and the improvement of the public at large.

III°. And, lastly, the methods adopted in those classes which the department has provided for instructing the art-workman and the designer in their *special* branches of industry. In which classes, not only the principles which regulate the just application of design to the special fabric or manufacture are taught; but all those *processes*, whether of the hand, the machine, or the laboratory, which govern its production, are explained to the student by professors qualified for such specialties.

I°. *Elementary Drawing.*

First, then, as to the methods adopted to give instruction in drawing to all classes, which I may

perhaps be allowed to preface with a few remarks as to its general necessity to all persons and all classes. Instruction in the knowledge of *forms* and in the power of expressing or repeating images of those forms, whether they are solid or merely superficial, by lines, shades, or colours (or the arts of *drawing* and *painting*), forms a valuable part of education, considered only as a stimulant of the perceptive faculties, increasing considerably the power of seeing, and of seeing truly and rightly, all objects, and of perceiving many of their qualities and relations otherwise overlooked or not comprehended.

One who has been taught to draw has been taught to examine objects more carefully, to study them under various aspects and in different positions as to other objects; to measure, actually or mentally, their relative proportions, the effect of light and shade upon them, the changes that take place in their outline when looked at from various points, the nature and quality of their surface, — whether glossy or absorbent, opaque or transparent, — its colour, texture, &c.; and his mind is thereby rendered alive to the examination of combinations and qualities of other kinds and belonging to other departments of his mental training. The time has now passed, I trust never to return, when mere reading and writing were considered the only necessary *education* of a large section of the people. These are now felt to be only instruments of education — keys to open the door of knowledge, but not in themselves knowledge. Now, as far as knowledge consists in a perception of the nature, qualities, and properties of things, I have shown that *drawing* must be considered a valuable part of the science of education. But drawing has

yet another great use—as a means of explanation—as a language, by the aid of which men may explain and describe, far more readily than is possible by words, the forms and other properties of objects: that which can be conveyed but imperfectly by pages of writing, may be readily and accurately described by the graphic sketch of the practised draughtsman, and that as intelligibly to the Chinese or the Indian, as to the European, or to his own countryman.

Thus, for instance, if I were to attempt by words to describe a flower to one who was unacquainted with the scientific terms of botany, how little impression of it would they convey to his mind! I might say, that the flower hung downward from the bough; that it commenced with a long stalk; then there was an oval-shaped knob, which was the early state of the seed-pod or vessel; that below this, with an indented neck between them, was another larger oval-shaped hollow form; that this was again drawn into a smaller neck; and then, spreading out, the tube was split into four leaves, shaped like the tops of spears with their points downward and spreading at the points, and that this part was of a bright crimson colour; that within this was a leaf twisted round of a purple colour, out of which hung a long whitish spike with six other shorter white spikes, &c. &c.; but, after all, what does this bring to the mind?—while, taking the chalk in hand, it is at once made apparent to every one; and, if drawn to the right size, I think few would fail to recognise the fuschia.



Thus then drawing becomes, so to speak, a lan-

guage of accurate description, a universal medium of explanation, and moreover may be, to men of other professions as well as to the artist, a means of treasuring facts and collecting stores of truths; and the surgeon and engineer, the botanist, the zoologist, the entomologist, and indeed many other professions, may, equally with the artist or the architect, write down in such a shorthand the interesting facts of their profession; while the manufacturer, the tradesman, and the artizan can by its means keep a common-place book of valuable hints and recollections. Again, by means of drawing, the employer and the employed interchange their mutual wants in a manner so easily intelligible that mistakes and errors are almost precluded, and the time and property thus saved amply repay the hours of study necessary to attain such a means of intercommunion of ideas. Added to all these advantages—advantages, you will observe, common to all men—there is this further one, bearing expressly upon the objects for which Schools of Design were originally founded by the Government, namely, that the training in form, in proportion, in beauty of contour and in colour,—in fact, the education of the eye necessarily obtained by the practised draughtsman,—together with the study of the examples which in the course of training will be set before the student, so influence his judgment, and so improve his taste in the progress of their acquirement, that another great end now proposed by this Department will have been arrived at, and we shall have educated a public qualified to perceive and prepared to appreciate what is right in principle, refined in taste, graceful in form, and harmonious in colour, in the decoration of our various

fabrics and manufactures. To arrive, however, at this valuable result, the training given to the student must not be of a desultory nature, but advance step by step in a defined course. We have no short cut to offer, but must endeavour to enforce that course which experience has shown to be attended with the best results; and, in any new directions wherein instruction is to be given, to proceed in the manner which general experience and full consideration shall point out as likely to prove most effectual. Believing that there is no royal road, we feel that what is good for the peer is good for the peasant also, in kind at least, if not in degree; what is proper for the artizan is proper, also, for his employer; and that no training less than that which tends to a perfect education of the eye to see, and a perfect subjection of the hand to execute what the eye perceives, can be right in us to adopt, or for you to seek to obtain.

When we reflect upon what was formerly the mode of teaching drawing in our schools and seminaries, public as well as private,—to which perhaps many of you were subjected, as I myself was in my school days,—you will be satisfied that the method then in vogue, and not yet entirely superseded, was not of a character to lead to the end I have just alluded to. It barely consisted in rudely imitating a few flimsy landscape-drawings in pencil or water-colours; when, if there was any traceable resemblance between the example and the pupil's copy, the master added "*a little touching up*," to make it pass muster at the Christmas holidays, when, duly mounted and enshrined in silver paper, it was sent in with the Christmas bill, as a peace-offering to set against the amount of the "*drawing account*," im-

posing itself on the poor simple parents (ready enough to believe in the talent of their offspring) as a real gem, from the care and pains with which the jewel was mounted.

But was this drawing?—was this the useful art I have attempted to describe? Proportion had no study,—the imitative faculties were hardly called into action,—the work had no reference to any thing in nature; it was called a landscape, it is true, but it had been so emasculated and conventionalised by the master to bring it within the power of the pupil, and he, in his turn, copied it so unlike the original, and with so little thought of the *thing* represented, that when finished it had little in common with the heavens above or the earth beneath; and the pupil left school, of course, perfectly powerless to use drawing in after-life for any of the purposes I have described.

Let me add, that the art-teaching which I have just described was considered almost a luxury of education, an extra given only to the upper and middle classes, whilst it is now considered desirable to offer to all that intelligent instruction, of which I previously pointed out the uses and advantages. For the Lords of Her Majesty's Privy Council for Trade, to whose jurisdiction the department of Practical Art appertains, have come to the conclusion that elementary instruction in drawing should now be imparted to all classes. The question then arises, how, then, can this instruction be best afforded; and what are the readiest, simplest, and, at the same time, most effectual means towards that end? On this subject opinion has been greatly divided, and two opposite modes of study have been advocated. One method

inculcates the use of *real models of solid objects* only, as examples for study, which are to be at once imitated on a flat surface under all the changes incident to the varied position of the various pupils in relation to the model. This method, promulgated in France as the system of M. Dupuis, was introduced into England by the late Mr. Butler Williams, and received the patronage of the Committee of the Privy Council for Education; those who would wish fuller information as to this course of study will find it in the valuable works of Mr. Williams, published by Messrs. Parker of West Strand. The other method advocated the use of flat examples only, as a means to educate the eye and hand to correctness and obedience; and I will now endeavour briefly to point out their separate advantages and defects in reference to a plan of general public instruction in drawing. The first—the method of Dupuis and Williams—is certainly calculated to enable the pupil to comprehend the apparent forms of *solid* objects, and to represent those forms on a flat surface. Moreover, without entering into the theory of linear perspective, it gives certain empirical rules which greatly facilitate the student in drawing the true appearance which *objects* present to the eye, whilst by this system the real object is united in the mind of the pupil with its pictorial delineation. These are important points, doubtless; but, to counterbalance these merits, this system at the outset offers three difficulties to the student instead of two. He has not only to train his eye to a sense of correct proportions, and his hand to obedience in delineating them, but, at the same time, to master the difficulty of seeing objects not as they really are, but as they would

appear on a plane intersecting the rays passing from their various parts to the eye,—in point of fact, with an uneducated eye and untrained hand, to endeavour to reduce solid forms to a surface representation of them, and consequently has, from the first, to contend with so many explanations, rules, and technical terms, as to oppose serious obstacles to his progress.

Even when the perseverance of the student does overcome these difficulties, the best qualities of the draughtsman have not been obtained; but delicacy of perception, and an appreciation of refined form, are partially sacrificed to a coarse and bold style of imitating a few models of the most obvious solids. Nor is this all. However theoretically perfect this method of teaching may be to give a power of imitating solid objects, it is yet defective in an important point as a system of GENERAL INSTRUCTION in drawing, and more especially so as connected with this department of Practical Art. The geometrical representation of objects—and by geometrical representation I mean the real imitation, exact as to parts and proportions, as contrasted with the perspective delineation (in which sense the act of copying a flat example, or drawing, is a geometrical imitation of that example), has no place in it, and seems perfectly overlooked. Mr. Williams sets out with saying, that “all *real objects* have three dimensions, namely, length, breadth, and thickness;” which, though theoretically true, is not really so, since drawings and patterns are objects as well as solid bodies, and yet, as such, have only superficial dimensions, and not thickness. Passing over these entirely, Mr. Williams proceeds at once to treat even lines and

plane surfaces perspectively. Now, in any general method of teaching drawing, and quite apart from any special direction, this exclusive attention to solid objects and their perspective delineation is insufficient. It ignores the wants of a large class, indeed of large classes of students, and denies a large share of that knowledge which every man requires as a part of such instruction. How many are there to whom a power of geometrical imitation is far more valuable than that of perspective imitation! For instance, in all drawing as explanatory between employer and employed, in working drawings, and patterns, from the plans used by the carpenter and gardener to the patterns for the sempstress and embroiderer, a power of delineating exact superficial forms is needed, and for many of such purposes a knowledge of linear geometry also; nor is any course perfect without instruction in such drawing.

Even viewed as a means of training the perceptive faculties, it would be difficult to show that the imitation of refined and beautiful forms, although from flat examples,—the study thereby of symmetry, balance of parts, beauty of curvature and proportion, when combined also with mechanical geometry and theoretical perspective,—was not as efficient to sharpen and improve the perceptive faculties, as the effort to draw solid forms correctly on a plane surface alone. Having been thus lengthy on the merits of and objections to a pure system of Model Drawing, I must say a few words on the other method,—that of teaching from flat examples. This is calculated to remove some of the obstacles which impede progress, since the mind of the student is not occupied with the difficulties arising from having to reduce solid forms

to a flat representation of them. The hand-training also having a larger share of attention, the fault of coarseness, and mere symbolic drawing, is in some degree avoided; and by this method the eye is left more completely at liberty to dwell upon proportion, balance of parts, and beauty of curve. At the same time, the student is apt to overlook the THINGS themselves, to dwell solely on the drawing, and not on the object drawn: he thus obtains only the power of imitating a drawing, and, set down to a real object, he is too often found utterly powerless to represent it truly.

I will now proceed to explain the method about to be adopted in the schools in connection with this department; but before doing so let me revert to my former illustration of the fuschia, to explain the various modes of imitating form by drawing, to which I have already alluded, and which are united in the skilled draughtsman. The first mode of imitation consists in drawing from flat examples, or copying a drawing already made,—as the fuschia at page 44., for instance. This mode may again be subdivided into *geometrical free-hand imitation*; and geometric drawing wherein the draughtsman is aided by the use of instruments, applicable to right-lined forms and curves of known centres. The second mode consists in copying the thing itself; as if a real fuschia, or any other *object*, were set before the student for imitation; this may be called the *perspective free-hand imitation* of objects; here, also, in the production of right-lined objects, the student may be assisted by instruments, as is the case in linear perspective. The third mode consists in drawing from memory any required object, either free-hand or by means of in-

struments: this must be the result of much prior labour and observation, assisted by a thorough knowledge of the theory of Perspective, and shows the finished and skilful draughtsman, according as such representation from memory is more and more correct.

In order to avoid the several difficulties and defects of the two systems of instruction already described, and to comprise what is really valuable in both, so that the student may be qualified to draw, not only from flat examples and from objects, but in the end attain the further qualification of drawing from knowledge, which is so valuable to all, it has been determined to adopt a mixed system of instruction, and to divide elementary teaching into two short courses. The first from flat examples, wherein the pupil will have set before him for imitation, and to train his hand, *drawings* of forms taken from objects which in themselves are superficial, or whose general aspect is flatness; so that he will not be imitating entire abstractions, but be reminded at the same time of a known object. Thus in order to commence with right lines in various positions, of various proportions, and at various angles, the right-lined letters of the alphabet, simply drawn of a sufficient size to exercise and strengthen his hand, will be used as examples, as **ILLHAV** together with the forms of other superficial right-lined objects. As he proceeds to curved-lined forms, the first examples will be from the curved-line letters,

C S O , &c.; following these, other superficial cnrved forms will be used; and afterwards,

drawings of the *symmetrical* forms of leaves, such as the laurel, ivy, plane, horse-chestnut, sumach, &c., to accustom him by *geometrical imitation*, to proportion, balance of parts, and beauty of curve; the whole forming a first course of geometrical free-hand imitation, preparing him, if his future occupation renders it desirable, to take up a further course based on the more abstract curves of ornament, and leading to admission, if it is required, into the elementary schools of Ornamental Art.

As a completion to this first flat course the student will be led through a short course of mechanical geometry, with the use of instruments, to give him thereby a precise knowledge of superficial forms, and that means of accurately measuring and setting them out, which is so valuable to *all*, and especially to the workman. Thus armed with some amount of hand power, some training of the eye, and a degree of knowledge of *technical terms*, the pupil will be prepared to enter upon the elementary course from *solid examples*. In this course *solid objects* only will be set before the student, the master giving such verbal instructions, and such illustrations on the black board to the pupil, as will enable him to proceed, step by step, from a line seen perspectivevly, to a plane surface under all its perspective changes; to combinations of plane surface forming solids, and their perspective change to the eye of the student; afterwards passing through spherical solids, until objects of beautiful contour, such as vases, shells, &c., are set before him for imitation, his perceptions being trained, step by step, to comprehend and interpret the various difficulties that arise. To complete his real knowledge in this section, a short course of

linear perspective, with the use of instruments, will be prescribed to the student, to give him a theoretical knowledge of the cause of the apparent change in the form of objects relatively to the surface on which they are delineated, and the points from which they are viewed;—the course terminating in *his being taught* the most effective means of producing the appearance of light and shade and relief by black and white, by the use of crayons and the stump on tinted drawing-paper.

Such a combined course of elementary instruction as has been described will, when completed, have given the student a power of close and refined imitation from the flat, a knowledge of the elements of practical geometry and perspective, and the power of drawing from objects themselves;—combining the truly valuable points in the system of Dupuis and Williams, with that other instruction which is wanting in their course, and preparing the student, if desirous of further progress, or whose business in life requires further instruction, to enter the Government Schools of Ornamental Art.

The pressing demands made upon the Department for assistance in Elementary instruction has necessitated an arrangement which was explained to you by the General Superintendant in his lecture. It has been found necessary to appoint a “teachers’ training master” not to interfere with the class for training masters at Somerset House, to which I shall afterwards call attention, but to enable the masters in national and other public schools, not yet able to afford or to obtain the assistance of a regular drawing teacher, to make use of the drawings and models which we are about to supply, and to carry on, at least temporarily, the course of instruction I have just explained to

you. Herein the instruction will be verbal and explanatory, the black board being used by the training master for illustration. For instance, he will begin with showing the value of horizontal and perpendicular lines; and, first making the masters aware of the necessity of thoroughly explaining these terms and all other terms used in the most simple language, will show that in geometrical imitation these lines are entirely governed by the sides and bottom or top of the paper, slate, or board used by the pupil: he will then explain their value as a means to measurement and proportion, and for determining the direction of oblique or slant lines. He will proceed to show how readily linear forms are drawn, when the constructing lines are first attended to,—as, for instance, the dark lines on which the dotted form of the leaf in the margin is constructed,—and what a ready means these constructing lines are of giving the pupils a sense of balance, proportion and symmetry of parts. This will lead him to explain the nature, properties, and relative proportions of the various other forms, and the structural lines by which they may best be geometrically imitated, ever impressing upon his class, that, in their capacity of teachers they must use the most simple language and carefully abstain from the use of technical or scientific terms. Not to dwell too long on this part of my subject, the training master will next explain the method of teaching from model forms. First taking into his hand a rod of wire, he will show the class its change of form relatively to its changed position in re-



spect to the draughtsman,—from appearing as a mere point, when presented directly to his eye, to its being seen of its real length when parallel to him. The class will then be shown how the same changes take place in a superficial square,—from its appearances, as a mere line when its edge is placed towards the eye, to its perfect equal-sided right-angled form where the front of the object is directly opposed to the spectator. After this, the changes in the form of a cube will, in the same manner, be explained and illustrated,—from its appearance as merely a superficial form to the development of first, two, and then three, sides, as it is variously placed before the draughtsman.

After leading the class to comprehend the course adopted and the methods to be followed by the teacher in using the examples, those who are training in this peculiar class will next be required to explain verbally, and with rough diagrams on the black board, the problems of Practical Geometry, and some of the simpler problems of Linear Perspective; thus instructed, and with the aid of a “Manual for Teachers,” which is in course of preparation, we may hope to meet the immediate pressure on the department, until masters more thoroughly qualified can be instructed for such duties, or whilst these teachers proceed to acquire in the class for masters at Somerset House that power of drawing which can alone render them fully eligible to instruct others. I now proceed to the methods of instruction followed in the Government Schools of Ornamental Art.

Having explained to you the methods adopted to teach Drawing as a branch of general education,—its use being as an aid to perception and a language of explanation,—I have now to speak of the course

of instruction in *Ornamental Art*, which instruction, although in some degree special to the artizan and designer for our various manufactures, is yet, more or less, necessary to the manufacturer who produces their labours, to the merchant who sells them, and to the public who are to be the purchasers and consumers. For this reason, the views formerly entertained restricting this instruction to artizans, and to those whose special business is to *design*, have been modified, and the teaching is now open to all who choose to avail themselves of the advantages the schools and class-rooms offer, if they, on their part, can show that they are capable of availing themselves of these advantages.

Heretofore in my explanations Drawing has been viewed as a part of the general education of all classes, and, of course, the time to be devoted to its practice could be but small (probably, on an average, not more than two hours per week), in consequence of the equal or greater claims of many important branches of instruction. But now we come to view Drawing relatively to those to whom it may be hereafter an important part of the general business of life, — those who will be able, from having completed much of their previous education, to pay special attention to Art, and to give up to it a large share of their time, and who, as the elementary instruction before described begins to develop itself, will come to these higher schools prepared to benefit more immediately by their teaching. At the same time, it is necessary so to adapt this teaching, that, while it will be fully adequate for all to whom Art will be the business of life, it may be useful also to the public, and enable them to avail themselves of such parts of

the course as may perfect what they have already attained in the Elementary Schools, and teach them those general principles which are to regulate the judgment, and refine and improve the taste of all: for this purpose, Schools for the attainment of technical skill are necessary; a Library, wherein Art must be the predominant feature; a Museum of the rarest works of art and manufactures; and Lectures by various professors, on subjects connected with the special direction of the art in its future application to manufactures.

I shall proceed, in the first place, to describe the methods of instruction adopted in the schools, since the library, the lectures, and the museum will be referred to more particularly in the third part of my address. There are some modifications in the arrangements connected with Schools of Ornamental Art, both in London and the provinces, arising out of local circumstances, which it is not necessary to enter upon here; it being better to explain the general course, rather than to refer to exceptional changes. Up to the present time, the general education of students entering these schools has had no consideration; but it is intended to require in future, from all who seek to enter the morning classes, a certain proficiency in reading, writing, arithmetic, and some of the simpler geometrical problems. The instruction in these schools is arranged under four heads,—Drawing, Painting, Modelling, and Composition,—these four sections being subdivided into twenty-two stages: not that each student must pass through all these stages, but that such a course affords complete instruction in the technical means of drawing, painting, and modelling, and includes some insight into Ornamental Composition.

The stages are usually classed as under:—

				Stage
Drawing Course	Ornament	{	Geometrical Perspective and Architectural detail	- - 1
			Outlined from flat examples	- - 2
			the round	- - 3
			Shaded from the flat examples	- - 4
	The Figure	{	" the round	- - 5
			From flat examples	- - 6
			Outlined from the Cast	- - 7
			Shaded from the Cast	- - 8
			Anatomy	- - 9
			Flowers, outlined from Nature	- - 10
Painting Course	Ornament	{	In Monochrome	- - 11
			In Colours	- - 12
	Flowers	{	From flat examples	- - 13
			" Nature	- - 14
	Compositions of Objects as Studies of Colour			- - 15
	The Figure	{	From Casts	- - 16
			In Colour	- - 17
			Ornament	- - 18
Modelling Course	{	The Figure	- - 19	
		Flowers and Objects from Nature	- - 20	
		Studies from the Life	- - 21	
Composition in Design		Elementary Design	- - 22	

I must, however, remark upon stage 1.,—Geometrical and Perspective Drawing,—that, although placed as the commencing stage,—Geometry being the basis of all ornament,—in practice it is rather the second stage, and should change places with stage 2.; the student really commencing with a severe course of Ornamental Drawing in outline from flat examples, which experience has proved to be a very efficient means of giving the fullest power to the hand and correctness to the eye; the first being obtained by drawing the long, flowing, and graceful curves of ornament,—such study correcting the one-handed direction of lines, if I may so describe it, which has resulted from writing; the other,—correctness of eye,—arising from the nicety required to imitate the pure curves of ornament, and its sym-

metry, and exact balance of parts;—qualities not usually found in natural objects, as seen and drawn perspective.

I need hardly lead you, step by step, through this varied course,—it speaks for itself,—as to the power which must result from earnest study on the part of the student: I will rather make general remarks on the whole course, and on any stages that may appear to want explanation. You will at once perceive that the same system prevails in this as in the before-described Elementary Course; and here, at least, we have the experience of some years of success to support us in its value; I mean, the practice from flat examples before the use of *solids* and *objects*, but with immediate recourse to the *objects* on the student attaining hand-power to execute them.

Thus you will notice that stage 2. is ornament outlined from flat examples, while stage 3. consists of ornament outlined from the cast, or from solid forms; and in this stage solid objects, such as the Models of Dupuis and Williams, are used, as well as casts of ornament. Here, also, the previous study of Practical Geometry and Linear Perspective aids the student in comprehending the changes of form which take place on any change of his relative position as to the object he is drawing from, and which, to draw it correctly, he must now understand. Then, again, stage 4. is shading from flat examples, while stage 5. consists of studies from the round, or from casts in relief; and so on throughout the course from the figure to flowers and fruits—in painting, as in drawing, the same system prevails. In the painting stages practice is commenced in light and shade by black and white only, and, having learnt to over-

come some of the first difficulties of execution without colour, the student then has coloured examples set before him. As his powers of execution improve, he makes separate studies of flowers, fruit, &c., first from flat examples, and afterwards from nature, proceeding in the end to group and arrange coloured objects as a study of composition.

All are taught to paint in transparent water colours, in tempera or body colours, and in oil; and, where such special means are necessary, in encaustic and in fresco also. In passing through the painting stages, the pupil is required to answer any questions that may be put to him on the laws of colour, its harmonious arrangement, and the relative quantity of tint or hue which is agreeable to the eye on any general distribution; and he is thus prepared to enter upon the study of Ornamental composition, in stage 22. If the future business of the student requires modelling for its expression, rather than painting; after he has passed through the first ten stages, he begins to work in clay, and models first from reliefs or round examples, and afterwards, as he acquires facility and power, from flat examples; as, for instance, from prints and drawings, rendering their apparent into real relief, thus reversing the mode of study in the stages of drawing and painting. The study in this section is conducted, first from ornament, then from the figure, and afterwards direct from nature, as in fruit, flowers, and from the human figure and animals.

Having thus acquired a competent share of technical skill, the student is prepared to enter upon Elementary Design, — the twenty-second stage of progress. Hitherto the study of the pupil has been

strictly imitative; that is to say, he has obtained technical skill in the use of his tools and materials by means of exact imitation, and, in this respect, the route of the artist and the ornamentist has been so far the same. But in this stage the special direction of the latter, which had as yet only been suggested by the examples used for the purposes of study, becomes real; and the ornamentist enters upon the consideration of the fundamental principles wherein his Art differs from *Fine Art*; the latter continuing to rely on a selected imitation of nature, pictorially and perspectiveally treated, as his means of expression; whilst the former—the ornamentist—is taught to make use of whatever is beautiful in nature, either in form or colour, irrespective of imitation or actual combination;—nay, often designedly rejecting them: choosing the general expression of objects, rather than likeness; symmetry of parts and balance of quantities, rather than variety; the normal rather than the individual form; beauty of line, rather than peculiarity of structure. In this stage the ornamentist has explained to him the leading characteristics of styles and periods of ornament, and the laws which ought to govern its application to various materials. His formerly-acquired knowledge of linear geometry enables him to regulate the distribution of the quantities of his ornament over large surfaces. He is taught how to conventionalise and reduce natural forms to ornamental ones; to arrange colour on given spaces, according to the laws of harmony and right proportional quantity, and strength of tint, hue, or shade; and having, during his progress through the prior stages of the schools of Ornamental Art had opportunities of attending the

lectures of the Department on styles and periods of ornament, and their general characteristics, he ought to be prepared to give his knowledge some specific direction, by entering into some one or other of those special classes which are to be described in the third part of this address. I ought to mention that the same course of instruction is adopted for both Male and Female students.

Before passing from these schools, however, I must notice a valuable additional class which has been formed for the education of masters for the elementary schools. In this class, after having passed through the first six stages of the before-named course, modified to suit their peculiar wants, these candidates for masterships have themselves a class to teach, to which they give verbal instructions and illustrations on the black board in geometry, perspective, and the method of drawing from models, in order to prepare themselves for their future duties as masters. In the performance of this duty they are required to use the simplest terms of explanation, so as to make themselves intelligible to the most uneducated, and to endeavour to interest the minds of the students in their work by apt illustration and intelligible language divested of technical terms.

There are two classes at Marlborough House which, in some degree, are supplementary to the course of instruction at Somerset House. I will shortly explain them before proceeding. The first of these is, the

Class of Artistic Anatomy.

This class (together with that for Architectural Details and Practical Construction) is complementary

to the instruction given in the schools of Ornamental Art, and is required to have been passed, or, at least, that its studies should have been commenced, before the student can enter into some of those special classes hereafter to be described;—such, for instance, as those for Metal Working, or China Painting. It combines the study of the human figure with that of its anatomical structure. Occasional reference is also made to the comparative structure of animals. It is necessary that the student, before entering, should have attained proficiency in drawing and painting, or drawing and modelling, either in one of the schools of Ornamental Art, or otherwise; so as to be able to benefit immediately by the special instruction of the Professor. The plan adopted is that of analysis. The student commences with making careful drawings in outline from casts of the head or extremities of the human figure, and afterwards, under the instruction of the Professor, describing within that outline, in their true position, first, the bony support of the parts, and then the muscles which give them motion and largely determine the form; finally, he completes a study in light and shadow from the object, in the same position. After studying the extremities, he proceeds to the complete figure from the antique; first outlining the figure, then placing the bony framework within the outline, and afterwards the forms of its outer layer of muscles; the Professor explains those more deeply seated, and remarks upon the action of both as motors of the figure studied; and the same figure is afterwards carefully studied by the pupil in light and shade. This method is adopted also for the student of painting and modelling. In due course

the modeller is taught also the principles of relief, both high and low; while the painter has explained to him the various technical modes of flesh painting.

From time to time the living model is set in *pose* by the Professor, for the pupils to study, and explanations of the position, and of the muscles called into action by it, are given during the period the model sits. The studies in this class, also, are either by drawing, painting, or modelling, and after each *pose* is completed, the figure is analysed by the student, who follows the method before described in his antique studies.

Occasionally, a limb, or some other portion of the structure of an animal is dissected and demonstrated to the pupils, and compared with the same portion of the structure of man: as, for instance, the pectoral muscles of birds, which are largely developed to assist in flight, are compared with those of man, or with those of quadrupeds, such as the horse or deer, wherein the action of the fore limb is simply progressive. The pupils are expected to make drawings of such dissected portions, after the clinical demonstration by the Professor. Such studies as those I have explained to you, prepare the designer or the artisan for the highest art development of his profession, and fit him to exercise his skill and manual dexterity in the metal class, in china printing, or in architectural decorations, wherein the ornamentist is as nearly as possible merged in the artist.

Class of Architectural Details and Practical Construction.

This class, as well as the class of Artistic Anatomy, is in some measure complementary to the instruction

given in the School of Ornamental Art at Somerset House. It must be remembered, that the public has not yet arrived at a belief in the necessity for our dealing with Architecture as a science or as a fine art; as requiring the exercise of the inventive faculties, or the application of the principles of science to construction. At present, therefore, the student is only taught to reproduce to the eye what has been already done, and to delineate the inventions and scientific adjustments of others; whether or not it is desirable or possible so to restrict ourselves, we must leave to the public to determine by the amount of instruction they may hereafter seek to obtain from the classes of the Department.

The student on entering the class of Architectural Details is required to go through an extended course of Practical Geometry, and is afterwards taught to apply it to the purposes of practical construction, in laying down the lines for, and setting out, carpenters', joiners', masons', smiths' work, &c. He is taught, for instance, to make drawings of constructive carpentry, including the framing of roofs, floors, partitions, staircases, &c.; the modes of obtaining the moulds of groin angles and intersections, the stretch-out of soffits, and generally whatever will enable him to prepare accurate working drawings of construction for the craftsman in any trade.

He then enters upon a course of architectural details, such as the sections and forms of mouldings, cornices, architraves, &c., the proportions of the various classic orders, the details of Gothic architecture, and the methods of finding the structural lines and centres of Gothic tracery. Plans, elevations, and sections of apartments, and portions of

known buildings, are laid down, from drawings or written dimensions, to scale measurement. The student proceeds to an extended course of linear perspective, to enable him to delineate buildings, furniture, or utensils, to scale measurements from their plans, elevations, and sections. In the progress of his studies he is taught the scientific projection of shadows, applied to architectural drawing, as well as the methods of tinting required to complete such studies. Where necessary, isometrical perspective is added, and thus all may be more or less prepared for their duties in life, or for entering those special classes, which I shall endeavour to explain after some remarks on the necessity for their establishment.

Having described the methods adopted to give elementary instruction in *Drawing*, and instruction in Ornamental Art, I have now to speak of those classes which have been instituted at Marlborough House, and which, in conjunction with the further aids of a museum, a library, and lectures, are intended to complete the education of the Ornamental Designer, and to give special and definite direction to his labours; and not only this, but to be the means of educating the taste of the general public, by whom his labours, to be successful, must be appreciated. Before the establishment of this Department, the Government Schools of Design, after giving the pupils technical skill in drawing, painting, and modelling, and imparting to them a knowledge of ornamental styles, were expected to enable the student to turn his attention to designing for any special branch of manufacture which he might determine to pursue; for this purpose it was not only

necessary to teach him the principles and laws which should govern the application of ornament to peculiar fabrics and manufactures, but the *processes* which govern the production or fabrication of his *design*. In old times the designer and artificer were frequently united in the same person, and the mind which originated worked in perfect accordance with the hand which produced; a few trade secrets being all that was needed beyond the technical skill of the workman. This was largely the case with the mediæval artists, as well as with those of the finest period of the *renaissance*. Their effort was to produce *one* work, and to produce it perfectly, without reference to a series or to repetitions. Even in cases where the designer and craftsman were not united in the same person — since machinery had little to do with production, and all works were more or less perfect hand labour — the knowledge of the possible in the designer was complete. But in our days, when one design has to be repeated by thousands, and the most complicated machinery is planned to execute it, the designer has constantly to keep up his knowledge of the capabilities, and to acquaint himself with the powers of the machine; he has to study its capacity to produce his ornament, and not only to produce it, but to produce it in the manner least costly to the manufacturer, who, exposed to constant competition, has on his part to strive continually after new movements — new actions of the machine — to render less costly the complicated and difficult designs required for the market. An impossible colour or tint may change the whole beauty of a design in the production. One colour more or less may add to or diminish the cost, making it be-

yond or within the price possible for the manufacturer; even the alteration of position of the same colour or tint may have such an effect on the cost of production as to eat up the profit of the manufacturer. Moreover these points, by the production of new machinery, by increased chemical knowledge of new mordants and dyes, or new adaptations of old processes (as, for instance, of the machinery used for calico printing, to printing paper hangings, which has quite changed the state of the trade), are in a daily state of fluctuation and change.

When all these circumstances are considered, you will at once see the impossibility of a master—whose time is already occupied in giving instruction in Drawing, Painting, and Modelling, as well as in Styles of Ornament—being supposed capable of keeping pace with the improvements and changes not alone of *one*, but of all branches of manufacture requiring Design: and who could blame the manufacturer for not purchasing designs; which, although in good taste, and in conformity with the laws of Ornament, for want of this knowledge being imparted to the student, had to be so modified to permit of their production, as entirely to alter their character, and largely to impair any originality they might in the first instance possess. We ought not to be surprised, therefore, that the manufacturer was contented to retain those designers, who, if less educated in point of taste, were aware of the best means of fabrication, the conditions that regulate cost, and had that amount of taste at least, required to satisfy the purchaser, and to furnish the demands of the market. It was from these considerations that it was thought necessary to institute special classes, wherein the

students, after having been taught Drawing, Painting, and Modelling, in the schools, should apply their powers, under the instruction of able professors in special classes to produce designs, and, in some cases, to acquire technical skill as Art-workmen. In such classes the student will be able to obtain information; first, as to all the principles of fitness and choice which should govern the application of Ornament to the special fabric or manufacture; and, secondly, as to all those peculiar processes of Manufacture, whether by the hand or the machine, which are to control and regulate his labours, together with all improvements, chemical, mechanical, or manipulative, which from time to time arise to change the laws of production. The professors will be aided, in these respects, by a staff of able lecturers, on the history and styles of Ornament — on Chemistry, Botany, Metallurgy, &c., connected with Art, and on any other subjects that will give information to the public and the student on these questions. Moreover, there will be at hand a Museum containing the rarest works which can be obtained; excellent either for design or for skilful execution, and a consultation room supplied with specimens of the best current productions of the manufacturer, in order that the state of the markets may be ascertained, and the direction of public taste, so as to aid us in the endeavour to turn it, as best may be, into those channels which seem most consonant with what is excellent, beautiful, and true. Here, also, will be at hand a library of reference, containing plates and descriptions of those rare works of past times, which are otherwise inaccessible, and wherein the literature of Art is ever ready to the student's hand.

Of these Special Classes, five are already in operation.

A Class for Wood Engraving; at present, for females only.

A Class for Chromo-lithography; at present for females only.

A Class for Woven Fabrics and Paper Hangings; for both sexes.

A Class for China Painting; for both sexes.

A Class for Metal Work; open only to male students.

In these classes the student is first set to copy the rare works in the Museum of the Department, either those which are the property of the public, or those which may be lent from time to time for the purposes of study.

He has explained to him the peculiar processes used in their production, as well as the excellences of design or workmanship they display; and he then proceeds, under the instruction of the Professor, to exercise his invention or even his manipulative skill in the production of like works, embodying those excellences and those principles which he has learnt in the previous study, and employing all the ornamental knowledge and knowledge of the laws of construction and colour which he obtained in the schools. From time to time he visits the manufactories in company with the Professor, who there explains the actual processes and machinery, and points out the causes which must limit and modify the inventive powers of the designer. To stimulate his industry, a series of prizes are offered for designs for the ornamentation of the special fabric or manufacture, in which designs those conditions are to be

observed that the Department consider should regulate the application of Ornament to its decoration. To these prizes manufacturers are also invited to contribute; and it will be found, by our annual prize-list, that they are beginning duly to respond to the call.

Before concluding my address I have yet to trespass a short time on your patience, whilst I say a few words on the education of the public, whereby to enable them rightly to appreciate what is just in taste and excellent in Decorative Art. Though last to be spoken of, this is certainly not the least of our duties, since, unless effected, it is to be feared that all other efforts will be useless, and any improvement in design a thing beyond our hope. Until men turn their attention to the subject they are little aware how entirely empirical most of their judgments in matters of taste are, and consequently, as to what is correct and just in Decorative Design also. Men are inclined to believe that judgment on objects of taste does not depend on any acknowledged principles nor can be defined by any rules, but is an innate feeling or perception; and the trite maxim that "*taste* is not to be disputed" — which is as much as to say that it is amenable to no laws — is still the measure of public opinion in the matter. It is true that we allow that there is a City taste, and a West End taste, a Provincial taste and a London taste; and although these are each known to have their distinctive differences and characteristics, they are considered to depend on the sentiment of this or that public, and are believed to be under no rules nor regulated by any laws. But is it really so? is true judgment in matters of taste neither to be imparted

by any teaching nor improved by comparison or observation? We venture to think not, and shall endeavour to point out what causes excellence, and give reasons for preference, as the *principles* which are to regulate and guide us; not as dogmas, or as infallible, but open to all objectors who diligently seek after what is true. The fact is, that the ignorance of the public in such matters is most melancholy, their want of guidance like that of a child, and deeply have they paid and are still paying for that ignorance. This causes men to rely on precedent and the authority of past times, or on fashion: instead of striving for proper information on which to found their judgment, and then thinking and judging for themselves; they trust to what has been done before as right, and do not stop to consider what should be done now,—what is suitable to present wants.

Let me give you two or three illustrations of this, turning first to Architecture, which must be considered as the parent of Ornamental Art. The rich man who is about to build a mansion in these days, does not set down to consider what is useful and what he really wants, how many rooms, what aspect for health, what arrangements for comfort, what order of distribution of the offices for convenience, but, referring to the past, or to some prevailing fashion, and considering decoration before utility, he instructs his architect what *style of Architecture* shall be adopted: his house must be castellated, Gothic, Grecian, or Italian; it must have a cloister, a portico, or a colonnade, whether it is to be a place he can live in when built or not. Thus instructed, and not allowed to exercise his own judgment, the architect also reverts to precedent and authority, and the

estate is cumbered, it may be, with a load of stones called a castle, with walls whose thickness increases the space in his client's pockets at the expense of space in his rooms, duly ornamented, no doubt, with corbels, battlements, and embrasures, things perfectly useless in the present age. The whole when completed is an unsatisfactory absurdity, and the employer pays the penalty, not only in money, but in the inconveniences of dwelling all his days in a dark, gloomy, unsightly, and inconvenient abode. It may be, however, that the builder of the mansion is emancipated from the rigours of mediævalism, and desires a palace or a hall in the Grecian style. It is furnished with a portico according to the strictest Greek proportions, but to allow of this magnificent portico the lower rooms are so lofty that their size dwindles into insignificance, the two wings are cut apart by a splendid entrance-hall and a staircase that leads to bed chambers lighted by *skylights*, for windows in the front would derange the architectural disposition; thus, the possessor, in a lovely country, open to the sweet breezes from downs and commons, with a far away sea, and a fair prospect around, pays the lifelong cost of being unable to look out of his windows on the lovely landscape, that the outside of his residence may be decorated with a costly piece of inappropriate decoration. Even when men are about to build a church for the worship of God,—when, at least, it might be hoped that the best means of accommodating the worshippers, and the best arrangements for their joint worship, would have the first consideration,—it is not so; the war is still between styles of architecture; and if churches combined of Grecian temples and Gothic spires, edifices unsuited to our

climate, our feelings, or our wants, have at last passed out of date, gone out of fashion, it is to be feared, rather than been rejected on sound principles of taste, these have only made way for the re-introduction of a style wherein symbolism is thought of more importance than convenience, the form of the structure more than its fitness for the worship of God or for hearing therein the preached word of the Gospel. These forms may be suited to the ceremonial of that worship which we have laid aside, because it overlaid the truth with, as we believe; useless ceremonies, but are quite unsuited to our simpler worship, our larger concourse, or our desire to hear the words of the preacher.

Now all these evils arise from the want of an educated taste and judgment, which being wanted, men cannot or dare not think for themselves, but are in bondage to fashion, to authority, or to the traditions of antiquity. They neglect or have never had opportunity to learn even these simple rules, which would guide their taste and direct their judgment; namely, that utility should have our first consideration; that constructive propriety should precede ornamentation; and that each age has its own characteristic wants, which are unsuited to the wants of its successor; — rules that, although simple, would root out a large amount of false taste in all things, as well as in architecture, and might be the means of implanting an equal amount of correct judgment and good taste in their stead. But let us turn from architecture to see whether good taste in other matters may not be assisted and regulated by laws and principles; and since the leading characteristic of

architecture is *form*, let us consider the question in respect to Colour.

Colour has its laws of harmonious arrangement and disposition, and requires to be present in definite quantities in any distribution to satisfy and please the eye. Now, although it would not be true to say that this subject has had no consideration among artists or designers, since no arrangement of colour in any composition, either *pictorial* or *ornamental*, can be made without a consideration of some of these *conditions*, it would not be too much to say, that the arrangement of colour has been far too often considered an affair of the eye only, both by them and by the public; and that he who is born with a fine eye for colour — as of course every one thinks himself to be — has no need of rules to guide him. Thus too many have been accustomed to proceed *empirically*, and to laugh at laws they are not at the pains to understand. Now, there is no disputing the fact, that there are varieties of organisation in the human race; and it is well known that there are persons whose vision is perfect as far as the perception of *FORM* goes, with a completely disorganised sense of colour; so much so as to be able to read the smallest print and clearly to distinguish objects at great distances, yet to be unable to distinguish between red and green; and that from this state to the perfect perception of tints, hues, and their various minute gradations and relations, there is every amount of perceptive discrimination. Now, as all classes have more or less to do with colour, either in the choice of their furniture, their dresses, or the decoration of their houses, apart from any necessity which may belong to their occupation as workmen, manufac-

turers, designers, or tradesmen, it must at once be evident that a knowledge of those natural laws which regulate the harmonies of colours and their just distribution, while it is valuable to all, must be an absolute necessity to those whose business is connected with the choice or arrangement of colour, and that taste in colour will rarely be correct which is not founded on a knowledge of these immutable laws. It is necessary, therefore, to make them more generally known, not only to designers, but to all classes, who are called upon more or less to judge of its employment.

To give, however, some idea of the public education and the public taste as to colour, I may, perhaps, be allowed to relate two circumstances which I think will aptly illustrate the want of instruction prevalent in the matter of colour. Being lately in the workshops of a manufacturer, who employs several hundred workpeople upon a branch of industry largely dependent on colour for its decoration, and happening to speak of the laws of colour, I was interrupted by the remark, — "Laws of colour : to what do you refer? I was not aware that there were any laws of colour." It was to meet this ignorance that this Department issued the diagram of colour now before you*, which, at a small cost, gives, in words intelligible to all, some of the simplest of these laws; and it is hoped that its distribution in our schools, in our workshops, nay, in the nurseries of our children, will prevent in future such an inquiry as whether there are indeed laws of colour. The second incident occurred to me a short time ago,

* A diagram to illustrate the harmonious relations of colour.
—Chapman and Hall, 176. Piccadilly.

when, being by accident early in the morning as a casual and unknown customer in the rooms of a carpet warehouse, doing perhaps as large an amount of general business as any house in London, whilst making my own purchase I was led to look round by overhearing a dialogue between the principal of the house and a manufacturer's agent, who had brought up a number of pieces of carpet as new patterns for the tradesman to choose from. His choice was no doubt regulated by what he could judge would be the taste of his customers. When I looked round I found, to my surprise (although, perhaps, it may not so greatly surprise you), that these several patterns consisted of but two showy designs, with very brilliant colouring applied, with perfect indifference, to the same ornamental forms; so that what was green in one was blue in another and red in a third, — at random. As harmony under these conditions must be impossible, and as only one *could* be right, whilst all might be wrong, I think it may illustrate the value that a knowledge of the laws of colour would have been, both to the manufacturer and the trader, and how little their choice could be consonant with what was really good taste, from their want of knowledge of these laws. To explain this I have prepared a diagram to show you that colours must be arranged together in specific and absolute quantities to be agreeable to the eye; it is founded on the experiments of Field, who laid down, from able researches and experiments, what these relative quantities must be. Thus, in arrangements of the primaries, a surface quantity of three yellow requires, to be agreeable to the eye, a surface of five red and eight blue; or three yellow harmonises with its secondary purple as

three to thirteen in surface quantity. If, therefore, in any composition these colours were used interchangeably in the ornamental spaces, it must be inharmonious, unless another law is attended to, which is, that a *hue* of colour diluted with white into a *tint*, requires a great increase of surface quantity to contrast harmoniously with its complementary full *hue*. Of these rules the manufacturer, however, did not seem in the slightest degree aware, since the colours were as full in hue in the one case as in the other. It is proposed to publish this second diagram and a catechism is being prepared with questions relating to the two, which students in the schools connected with the Department will be required to answer, and, which will be useful to the public also, in teaching some at least of those simple laws which must govern all tasteful distributions of colour.

Time will not permit me, even if it were desirable, to give other illustrations of the various ways in which taste is improved and informed; and that correct judgment, which is called *good taste*, acquired by the study of nature's laws, and of those rules which govern artistic and ornamental arrangements. I have said already that the public pays dearly for its want of instruction in those laws—pays, not by hundreds, or by thousands, but by hundreds of thousands: and this might be proved in a multitude of ways. I have just been speaking of colour. Now the least knowledge of its laws will show that the simplest combinations of colours are the most harmonious. Yet the paper stainer, the calico printer, the silk and ribbon weaver, the carpet manufacturer, and a host of others that I need not enu-

merate, are striving to gratify the public by introducing the largest possible number of colours into their patterns; thus, not only, by throwing away useless labour, rendering costly those few to which fashion gives a certain amount of success, but still further increasing their price by those numerous patterns which are failures in the market, being such faulty, overcoloured efforts after novelty — such lawless and abortive productions, that even an uneducated public cannot tolerate them, and they are sold off at the end of the season at a “tremendous sacrifice;” their cost, by the immutable laws of trade, becoming an extra charge, reckoned beforehand, on those which were at least less unsuccessful, which cost, of course, comes out of the pockets of the untaught public. And, if there is this loss on one kind of manufactures or fabrics, what must be the loss on all, when we consider the fearful over-ornamentation they too largely display? — the carving, inlaying, gilding, and burnishing that are thrown away upon them — for where there is much ornamentation we may be pretty sure that it is in bad taste or ill applied. Let me then, in conclusion, point to the other instructional advantages this Department offers to the public, which, if made proper use of, will soon save that public, individually and corporately, far more than the cost of the Establishment. First, then, there is the use of the Schools, both elementary and ornamental, now open to all who choose to pay the regulated fees and follow the prescribed course of study. Secondly, the public Lectures of the Professors conducting the special classes, by whom the laws which govern the application of Ornament to the fabrics they have in charge, will be illustrated and explained.

Thirdly, the Library — open to all on the payment of a trifling fee — wherein the best works on Art and Ornament may be consulted; and, Fourthly, the Museum, wherein the best examples of Decorative Art, and of Art workmanship, are placed before the public. In which Museum, also, it has been thought desirable to place, at the very entrance, a selection of fabrics decorated on *false* principles of taste, and to insert in the Catalogue, for the information of all classes who will take the pains to consult it, those laws of taste which are considered to be infringed in these productions, so that he who runs may read, and those who will not go more deeply into the subject may have no excuse for entire ignorance.

THE END.